

A R T I N C I N E M A

S E R I E S T W O

4
APRIL 11

Ferdinand Z E C C A

Whence Does He Come?
Scenes of Convict Life.
Slippery Jim
A Father's Honor
Fun After The Wedding

6 reels

Emile C O H L

The Pumpkin Race
Une Drame Vraiment Bien
Joyeaux Microbes
Le Peintre Neo-Impressioniste

Jean D U R A N N D

Onesime Horloger

Rene C L A I R

The Italian Straw Hat

8 reels

.....

APRIL 18 11

Georges M e L I E S

A Trip to the Moon
The Conjurer
The Doctor's Secret

Rene C L A I R

The Crazy Ray

Lewis J a A c s O B S and John B O V I N G T O N

Underground

Oskar F i l e S i C h I N N G E R

Latest Color Abstraction

18
APRIL ~~25~~

Paul W E G E N E R

The complete GOLEM

Dr. J.S. WaAsTnS O N and Melville W E B B E R

' The American, vabstract version of Poe's FALL OF THE HOUSE OF USHER

John & James WhH I T N E Y

' Latest developments

.....
April MAY 2 25

Sergei E I S E N S T E I N and Eduard T I S S E

Romance Sentimentale

Eisenstein's first sound film,
produced in Paris.

P O T E M K I N

Cinema's greatest classic.

Dea th Day

The famous sequence originally shot for *QUE VIVA MEXICO!*

May 82

Orledge film

— Autumn-fire

Brotherhood of Men

Le Vieux Chateau
Brandon
Le Housarde de la Jarde

gravel - ^{m. m. a} Dörzenber
Conquering Cross - Eisenstein
Jäde'vör Brandon
Fahmann Maria
Idol of Hope - Brandon

A. Butts
8/5 Park Ave.
S. Pass 1

Get In Cinema - Series II

- ✓ Rosenheimer -
- ✓ Amateur Cinema League
- Cockwell
- Fischinger
- Whitney
- Florey
- MacPherson
- Hubby
- "Movie Makers"
- ✓ Film Classics Exchange
- Artkins

ALL-SEE

MAIS

RETAIL

GLACIER BOND

"New York the Magnificent"⁴
Paul Strand - Chas. Sheeler

1921

Capitum Jr. Whitman

Joolyn de Rosa
Film strips

H₂O

Mech. principals
etc.

Rains

Bridge

Ballet Mechanique

Stills from Surrogate!

Lagoon

Autumn Fire - Hermann Weinberg
Wormholes -
Tartuffe -
The Crazy Ray -
The Italian Steam Hat
The Fall of The House of Usher
Romance Sentimental
Death Day
Arsenal - Dorzenko
Conquering Cross -
Idol of Hope -
Le Vieux chateau
Le Housade de la garde
Kaleidoscopio
Underground
Mr. Motorboat / Lost Stand
The Love of zero
The Life and Death of a Hollywood Extra
Arledge film
Russian Experimental group
~~Design la White~~ Motion
Crockwell
Whitney
Rain
Fischinger 9.10.12
White Floats (white floods)

Opus 33

Look up

Erich Pommer

Robert Florey - address

get "movie Wabers"

Return "Heracles"

~~R~~

Photo from "Jimmie the Blues"

in Life - 1944 - Jan. 22 - 1945

Appraisers - American Trust Co.
Bank of America

See Mrs. Keeler -
Police -

SAN FRANCISCO MUSEUM OF ART

Civic Center . . . War Memorial
Van Ness Ave. and McAllister St.

Entrance on McAllister Street

Telephone HEmlock 2040

Tartuffe - Directed by
F. W. Murnau, Photography
by Karl Freund, with
Emil Jannings, Werner Krauss,
Lil Dagover - UFA - 1926

In Close up September 1929

obtained from Films
Classic Exchange:

E+

LAUREATE , made with my wife Gloria Braggiotti, is woven around the idea of the poet and a symbolical examination of his creative procedure. (Musical accompaniment: Scriabin's "Prometheus, Poem of Fire")

Should you have any comments to make on these films I should be most grateful to receive them.

Wishing you continued good luck in your most interesting work I remain,

Very sincerely yours,

Lincoln L. Hing

7-27-46

Bunuel - Spanish

"Land Without Bread" - picture
about Spain.

"Golden Age"
(in Cosmological Eye)

Viscount de Noailles -
(cannot be shown.)

Story of Golden Age - (~~Glacé~~ ^{Page d'or})
now being shown in Paris

Book

* Cine Club de Paris 21 rue
de l'Entrepôt, Paris, Paris

27 mai "L'Âge d'or" & "Le
Sang d'un Poète" L'Écran
français Semaine du 22 au 28 mai
Supplément au n° 47

L'Esprit Français

no. 45 & 8 Mai 1946

"Printemps, Surréalisme et
Cinéma" par G. Ribemont -
Dessaignes.

Hands ("Poppins")

POSS. CWC team

Blitzstein - musical
score

~~MMN~~

//

THE SAN FRANCISCO MUSEUM OF ART

- THE ART IN CINEMA SOCIETY presents SERIES TWO -

First program, April 4, 1947.....Experiments in Fantasy

ESCAPE.....Mary Ellen Bute & Ted Nemeth
TARANTELLA.....Mary Ellen Bute & Ted Nemeth
WHITE FLOOD.....Lionel Berman, W. Fields, Jr.,
Hans Eisler
LAUREATE.....Emlen Etting
UNDERGROUND PRINTER...Tom Bouchard, Lewis Jacobs

- Notes -

Here is the experimental film. Each presentation is an attempt at aesthetic expression with a new medium, a groping in the direction of its development, away from the conventional, tired uses of the commercial film.

An experiment should be judged as such. It is not a finished work. Judgement should be based upon the attitude, the conception and the spirit - the color of the effort. Experiments are often characterized by elements of confusion, trial and error. How much more so, then, with the new medium of film - the technical difficulties of which are more complex than of any other medium. It is necessary to see these films in this light, and not to compare them with the much slicker, technically perfect commercial film.

ESCAPE (American 1939) Designed and photographed by Mary Ellen Bute and Ted Nemeth. Running time approx. 7 minutes. (Loaned through courtesy of Mr. Nemeth.) An abstraction to Bach's Tocatta and Fugue in D Minor in which Miss Bute "poses the problem of a triangle trying to 'escape' from behind a grating, a sort of dramatic struggle between two geometric forms (the grating being the combination of two straight lines, vertical and horizontal). She has described this composition as 'an abstract expression of plot, of pure dramatic incident, as a play might be reduced to its essentials.' Here the 'deus ex machina' of any plot finds itself reduced to its fundamentals - struggle and escape - and peace." (Herman G. Weinberg, in A Forward Glance at the Abstract Film)

TARANTELLA (American 1938) Designed and photographed by Mary Ellen Bute and Ted Nemeth. Time, approximately 8 minutes. (Loaned through courtesy of Mr. Nemeth.) A color abstraction composed of animated abstract drawings of straight lines in opposition to curved lines and circles, utilizing the flat plane of the screen as a ground - whereas in the foregoing film the dimension of depth was added. Only in the diminishing red and white circles is there a suggestion of depth in this interpretation of the nervous, energetic rhythm of the Tarantella.

WHITE FLOOD (American Contemporary) Written and edited by Lionel Berman, David Wolff, and Robert Stebbins. Photography by W.O. Fields, Jr. Musical score by Hans Eisler. Time, approx. 20 minutes. (From Brandon Films.) This is a documentary film in which the conception and the treatment result in a work of almost abstract beauty. The elements, the earth, wind, water, sky are perfectly photographed, edited and combined with the superb score by Hans Eisler to create a film poem that, by its artistry, rises far above the geology lesson it is, in fact, presenting.

LAUREATE (American contemporary) Produced, written and directed by Emlen Etting. Time, approx. 25 minutes. (Loaned through courtesy of Mr. Etting.) Mr. Etting writes: "This film, (like the others I have made) is a film poem wherein the pictures, their sequences and development are used in a poem as opposed to the customary story form. In literature we have the novel, short story, biography, essay, treatise, and poem. In the movies we have almost exclusively the novel and the documentary. There will be, I feel, a definite place in the future for the film poem when people ask more of a film than that it should tell a story. In the film poem, music, the dance, the theatre, and the artist will all work together. The artist has always been obsessed with adding the dimension of time to his pictures, and the movies - possibly in connection with television, afford this opportunity.

"Laureate, made with my wife, Gloria Braggiotti, is woven around the idea of a poet and a symbolic examination of his creative procedure. (Musical accompaniment: Scriabin's Prometheus, Poem of Fire)."

UNDERGROUND PRINTER (American, circa 1936) Directed by Thomas Bouchard. Photography by Lewis Jacobs. Edited by Jacobs and Elias Katz. With John Bovington as dancer and narrator. Time, approx. 18 minutes. (Loaned by Film Classic Exchange.) A satirical fantasy consisting of a weird dance composition by Bovington involving mimic, pantomime, acting and dancing, with sound effects such as whistling, singing, stream-of-consciousness monologue, etc.

This is one of a group of films made in New York by the so-called "social consciousness" artists of the thirties. The sound track on this print is poor, and many of the spoken words are unintelligible, but enough can be heard to comprehend the drift of the narration (notice the Hitler sequence, and the Japanese military sequence, for example). A film maker in New York in the thirties was fortunate in that he was surrounded by a collection of experimental artists of all kinds - dancers, pantomimists, musicians, actors, etc. Most of them were interested in a welter of political movements as well, so that many of the resulting films were partisan and moral in conception.

Since the film consists of only one figure upon which the spectator must gaze for almost twenty minutes, the cutting, lighting, and cameracangles are as remarkable as is the variety of gyrations by Bovington. Several editions, with different editing, have been made. It is possible that this present print is a slightly altered one. (Program note by R. B. Foster)

- Frank Stauffacher

Musical director: Paul Velguth, assisted by Sidney Rawson.

The Art in Cinema Society is sponsored by the San Francisco Museum of Art, The California School of Fine Arts, and Circle Magazine. Series III, now being shown at the University of California, was programmed for the University of California Extension Division by the Art in Cinema Society.

SAN FRANCISCO MUSEUM OF ART

TO MEMBERS OF THE ART IN CINEMA SOCIETY

Since issuing the prospectus for ART IN CINEMA SERIES II, there have been a number of changes in the sequence of titles. Herewith, we present a corrected list which, however, is impossible for us to guarantee, since frequently films arrive late, which necessitates editing the program at the last minute.

To date, the remarkable films made a decade ago by Robert Florey, including THE LOVE OF ZERO scheduled for tonight, have not been located. Mr. Florey, who is at present co-director of Charlie Chaplin's latest film, has neither prints nor negatives. The films were evidently pirated throughout Europe in the small Avantgarde theatres before the war, but all present efforts have failed to locate them, although it is possible we may find one to show later in the series.

Also scheduled for tonight was WAXWORKS, a famous product of the German "Golden Period", which dropped out of sight years ago. We were surprised to find it listed in Brandon's Catalogue on 16mm, but when the film arrived it was too badly worn to be shown. In addition, the JACK, THE RIPPER sequence, which brought fame and a Hollywood contract to its director, Paul Leni, and was the salient reason for wanting to present WAXWORKS, was completely missing. These facts bear evidence of the vicissitudes to which an important motion picture is subject, if it is not more fortunately preserved by such institutions as, for example, The Museum of Modern Art Film Library.

On the corrected list below it will be noticed that some of the films have been shifted on the programs. The general headings, Experiments in Fantasy, Symbolism and Poetry, etc., are ambiguous groupings. It would be hard to find an experimental film that does not contain some element of fantasy, poetry, symbolism, ingenuity, etc. In each case the committee has endeavored to arrange a well-balanced program presenting all available conceptions of the experimental film - a variety of conceptions that is, and should be, as rich as the heritage of the older arts.

APRIL 4.... Experiments in Fantasy

ESCAPE by Mary Ellen Bate and Ted Nemeth (Courtesy, Mr. Nemeth)
 TARANTELLA " " " " " " (" ")
 WHITE FLOOD by Lionel Berman (Brandon Films, Inc.)
 LAUREATE by Emlen Etting (Courtesy, Mr. Etting)
 UNDERGROUND PRINTER by Tom Bouchard, Lewis Jacobs (Film Classic Exchange)

APRIL 11... Trickery and Surrealism

LE PEINTRE NEO-IMPRESSIONISTE }
 UN DAME VRAIMENT BIEN } Emile Cohl (Museum of Modern Art
 JOYEUX MICROBES } Film Library)
 WHENCE DOES HE COME? }
 FUN AFTER THE WEDDING } Ferdinand Zecca (M.M.A. Film Library)
 SLIPPERY JIM }
 ONESIME HORLOGER by Jean Durand (M.M.A. Film Library)

(continued)

BLACK, WHITE AND GRAY by Laszlo Moholy-Nagy (Institute of Design, Chicago)
PARIS QUI DORT (The Crazy Ray) by Rene Clair (M.M.A. Film Library)
LE VIEUX CHATEAU and HOUSARDS DE LA GARDE (Brandon Films)
FALL OF THE HOUSE OF USHER by Watson & Weber (Courtesy Amateur League, Inc.)
INTROSPECTION by Sarah Katherine Arledge (Courtesy Miss Arledge.)

APRIL 18...Symbolism and Poetry

RAIN by Joris Ivens (Museum of Modern Art Film Library)
ROMANCE SENTIMENTALE by Sergei Eisenstein, Edward Tisse (Courtesy Film Classic Exchange, Inc.)
DEATH DAY by Sergei Eisenstein, Edward Tisse (Bell and Howell)
ARSENAL by Alexander Dovjenko (Museum of Modern Art Film Lib.)
AUTUMN FIRE by Herman G. Weinberg (Courtesy Mr. Weinberg)
ORAMUNDE by Emlen Etting (Courtesy Mr. Etting)

APRIL 25...Ingenuity and Wit

A TRIP TO THE MOON
THE DOCTOR'S SECRET
THE CONQUEST OF THE POLE
THE PALACE OF THE ARABIAN NIGHTS
George Melies (Museum of Modern Art Film Library)
KALEIDESCOPIO by Dr. Roberto Machado (Courtesy Amateur Cinema League, Inc.)
MR. MOTORBOAT'S LAST STAND by John Flory (Courtesy Amateur Cinema League, Inc.)
STUDIES 9, 10 and 11 by Oskar Fischinger (Courtesy Mr. Fischinger)
PARABOLA by Mary Ellen Bute and Ted Nemeth (Courtesy Mr. Nemeth)

MAY 2...Two Russian Experimental Groups

THE CLOAK by Grigori Kozintzev and Leonid Trauberg (Museum of Modern Art Film Library)
BY THE LAW by the Kuleshov Workshop (Museum of Modern Art Film Library)

A new film by Douglass Crockwell and the latest experiment of John and James Whitney will be added to the above programs.

Members of the Art in Cinema Society will be pleased to learn that Hans Richter has promised to send us a portion of his film-in-progress made in collaboration with Fernand Leger, Marcel Duchamp, Man Ray, Max Ernst and Alexander Calder - DREAMS THAT MONEY CAN BUY. The date cannot be determined at this time.

With each program scheduled to the full it will be necessary to emphasize the importance of starting promptly at eight o'clock each Friday evening. This is most important and your cooperation will be greatly appreciated.

Dick Foster and Frank Stauffacher who arranged the ART IN CINEMA showings of experimental films for the S. F. Museu of Art on a recent trip to Los Angeles, met in the lobby of the Academy Theatre a white-haired gentleman who asked Foster "what about these strange new films you're showing up in San Francisco---what are they?" Patiently Foster explained the nature of the modern film movement, surrealist and abstract, etc. "Don't you ever show fine old films like INTOLERANCE or BIRTH OF A NATION?", the old man asked. Foster explained again that while those films were pretty good old stuff, they were not quite up to dat as far as the Museum series was concerned. The old gent listened with equal patience while Foster enlightened him ins some detail on the art of film making---and then smilingly introduced himself as D. W. Griffith (Producer of INTOLERANCE, BIRTH OF A NATION, etc.)

NEW PRICE OF ART IN CINEMA CATALOGUE - June 12, 1947

TO THE PUBLIC \$2.25 plus tax .06 - \$2.31

TO MUS. MEMBERS \$1.75 - " " tax .04 - 1.79

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SAN FRANCISCO MUSEUM OF ART

THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION

WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO, 2 • CALIFORNIA

Presents

BERKELEY CHAMBER SINGERS

Iva Dee Hiatt, Director

Friday, June 6, 1947

8:15 P.M.

Open to the Public

I

Prologue to l'Amfiparnasso

Il Bianco e Dolce Cigno

Il est Bel et Bon

Flora Gave Me Fairest Flowers

Orazio Vecchi
Jacques Arcadelt
Passereau
Wilbye

II

Sacerdotes Domini

Look Down, Oh Lord

Be unto Me a Tower of Strength

Non Vos Relinquam Orphanos (Gradualia Liber II)

Ave Verum Corpus

William Byrd
William Byrd
William Byrd
William Byrd
William Byrd

III

Mon Coeur Se Recommande a Vous

Orlando di Lasso

~~Ordered Hancock~~

Book of Ten

~~Ordered Hancock Bros - Do. 2911~~

Runs Arthur H - #1-15 : $8 \times 15 = 120$
" I " 2 - #1-10 : $18 \times 10 = 180$
reserved 300

ordered 300 books of 5 -
unreserved

Changed reserved order 9/2/46 by
tele phone -

I thru T - add 5 more - 11 to 15 : $12 \times 5 = 60$
making 360 reserved -

Sept 27 - Oct 4 - 11 - 18 - 25
Nov. 1 - 8 - 15 - 22 - 29 (10 films)

10% discount when ordered through the

color reproduction - color postals of
n collections, including Old Masters
nas among them) at 10¢, which make fine

or from the Museum's Bender Collection
mbers may purchase it for \$3.00)

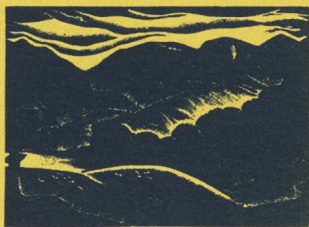
, which inspired Edwin Markham's famous
with a fine printing (and a facsimile
ipt) of the poem at \$4.50. (Museum
r \$2.50)

works of art in themselves and have
ngs they bear. The group published by
San Francisco Museum of Art offers
ty, sure distinction and local savor.
ten unusual cards (retail value \$1.50)
blue portfolio for \$1.00. Not all of
singly. A few are illustrated here.
lete information can be obtained at the
or by calling Hemlock 2040. Sales tax

Film Society for all of 1944, that is
of Tuesday night Famous Films worth not
purchased for \$1.00, and admits to
payment of 28¢. Membership in the
sion for all movies on Tuesday night
\$9., but is included in Museum Member-

l gift that can be enjoyed throughout
m Membership. From Ten Dollars up, it
certain publications, discounts, ad-
activities and to the Tuesday evening
Films, invitations to previews and
es, it identifies the holder with the
loyalty and financial contributions
sible for the service men and women to
have been opened free during the war
public.

Christmas this year, and it will help.



COMPLIMENTARY TICKETS FOR ART IN CINEMA SERIES II

Mr. Alfred Frankenstein S.F. Chronicle, 5th & Mission Sts., S.F. 19

Mr. Carleton McKinney " " " " " " " "

Mr. Spencer Barefoot " " " " " " " "

Mr. John Hobart " " " " " " " "

S.F. Examiner, 3rd & Market Sts., S.F. 19

Mr. Alexander Fried

Mr. Kevin Wallace

S.F. News, 812 Mission St., S.F. 3

Miss Emilia Hodel

Mr. Clinton La Belle

S.F. Call-Bulletin, 860 Howard St., S.F. 3

Mr. Fred Johnson

Mr. John ~~XXXX~~ Garth,

c/o The Argonauts

544 Market St.,

San Francisco, 4, California.

Betts, Ernest - Heraclitus
 Gadeche ← Barry - Griffith & Film Notes
 Benoit-Lory
 Bloem
 Freeburg ← Derrin. May. Anagram of art, form and Film
 Griffith ← Faure, Elie. The art of Cineplastica
~~Griffith, David Wark~~
 Eisenstein - The Film Sense
 Jacobs Lewis -
 Lejeune, C. A. - Film
 Milne, Peter
 Munsterberg
 Nilsen, Vladimir
 Potamkin
 Pudovkin
 Rotha - Documentary Film
 Rotha - The Film Till Now. Jonathan Cape and Harrison Smith, 1930
 Spoto-woodie - a grammar of the film. London Faber, 1935
 Tyler Parker - Hollywood Hallucinations
~~Scrutiny of Cinema~~
 Hunter, William Scrutiny of Cinema. London, Wishart, 1932
 Lejeune, Caroline Alice. Cinema. London.
 Levy, Julien. ^{Surrealism} New York, The Black Sun Press, 1936
 Rotha, Paul. Movie Parade. The Studio Publications, inc. 1936

McGuire 3-2335

Land Without Bread - Bunnell

Rain - Lewis

Nemeth -

Crookwell -

Love of year

Life and Death

} Forey (Hally)

White Flots - ⑦

Euclid 1.st (1936)

Ralph Steiner's H₂O

Surf and Saweed

List of Films... Art in Cinema, Series Two

April 4 -EXPERIMENTS IN FANATSY

- ~~THE LOVE OF ZERO~~ by Robert Florey
 3.00 WHITE FLOOD by Hans Eisler and Lawrence Morton
 6.00 WAXWORKS by Paul Leni, with Conrad Veidt and Emil Jannings
 5.00 ESCAPE by Mary Ellen Bute and Ted Nemth (abstraction)
 5.00 PARABOLA by Mary Ellen Bute and Ted Nemeth
 (?) ? LAUREATE by Emlen Etting
 2.00 M- JOIE DE VIVRE by Hector Hoppen
 15.00- M Italian Straw Hat, by Clair

April 11- Trickery and Surrealism

- 5.00 *Black white and gray - molyoly kogn*
 LE PEINTRE NEO-IMPRESSIONISTE
 UNE DAME VRIAMENT BIEN Emile Cohl
 JOYEUX MICROBES
 10.00 M { WHENCE DOES HE COME?
 SLIPPERY JIM Ferdinand Zecca
 FUN AFTER THE WEDDING
 ONESIME HORLOGER by Jean Durand
 15.00 { PARIS QUI DORT by Rene Clair
 o THE FALL OF THE HOUSE OF USHER by J.S. Watson and Melville Webber
 3.00 LES HOUSARDS DE LA GARDE and LE VIEUX CHATEAU (?)
 5.00 SYNCHROMY #2 by Mary Ellen Bute and Ted Nemth

Courtesy, the
Amateur Cinema
League, Inc.

April 18-Symbolism and Poetry

- 15.00 { ARSENAL by Dovjenko
 2.00 M { RAIN by Joris Ivens
 12.00 ROMANCE SENTIMENTALE by Sergei Eisenstein
 18.00 UNDERGROUND by Lewis Jacobs
 5.00 DEATH DAY by Sergei Eisenstein
 (?) ? ORAMUNDE by Emlen Etting
 20.00 AUTUMN FIRE by Herman G. Weinberg
 3.00 Conquering Cross
 1.50 Slad Hope

April 25-Ingenuity and Wit

- 10.00 { A TRIP TO THE MOON
 THE DOCTOR'S SECRET George Melies
 THE CONQUEST OF THE POLE
 THE PALACE OF THE ARABIAN NIGHTS

o-KALEIDESCOPIO by Dr. Roberto Machado (Courtesy the Amateur Cinema League)

o-MR MOTORBOAT'S LAST STAND By John Flory (Courtesy the Amateur Cinema League)

12.00 Spool Sport

May 2- Two Russian Experimental Groups

15.00 M { THE CLOAK (One sequence) By Grigori Kozintzev and Leonid Trauberg
BY THE LAW by the Kuleshov Workshop

50.00 STUDIES 9,10, and 12 by OSKAR FISCHINGER

5 TARANTELLA by Mary Ellen Bute and Ted Nemeth

50.00 Whitney

50.00 Arledge

25.00 Eternal Mask

367.50

Art in Cinema, Series One, attempted to bring together for public showing, a representative list of experimental films - films made mainly by independent artists who see in the cinema the possibility of a new art form, and not a medium of mass entertainment.

Series Two presents a new list of films from the same realm. Because of distribution difficulties, public apathy, lack of financial aid, Avantgarde or experimental efforts in the medium of film are difficult to locate. A serious, personally-made film is a difficult enterprise; it requires over and above the necessary imagination and technical knowledge - equipment and money. Further than that, it requires an audience. It is this last factor which seems to have been lacking- particularly here in America where the commercial film tends to overpower and crowd out of existence any sheer artistic effort. The technical excellence of the commercial film The Art in Cinema Series of the San Francisco Museum of Art hopes to help establish this badly needed audience.

Series Two consists - as did Series One - of both old and new experiments. The work of the pioneer Georges Melies was produced during the first decade of the century - as was the work of Emile Cohl, Ferdinand Zecca and Jean Durand. These artists were the real precursors. They employed every device and trick to create a totally new medium. Their work is immediately characterised by a fresh, playful joy of discovery that is still very much evident when we see their films today.

other films

The series ranges from amazing amateur experiments/ to the films produced under ideal experimental conditions - the Russian films. An attempt has been made choose the less well-known Russian films, those from the real experimental groups and workshops that were the basis for creating the mature and complete Russian technique of Eisenstein and Pudovkin.

Series Two is further augmented by a portion of Hans Richter's new film-in-progress, DREAMS THAT MONEY CAN BUY? made in collaboration with Man Ray, Max Ernst, Alex. Calder, Marcel Duchamp and Fernand Legeg.